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July  
V.1 issue 6

ORANGE COUNTY L.A. RIVERSIDE

# SKRATCH

punk/ska/alternative  
art/weather  
miscellaneous Junk

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reel big fish  
u.s. Bombs  
lagwagon  
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Longfellow



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**This issue is dedicated to the late  
Bradley Nowell and Steven J. Lord.**

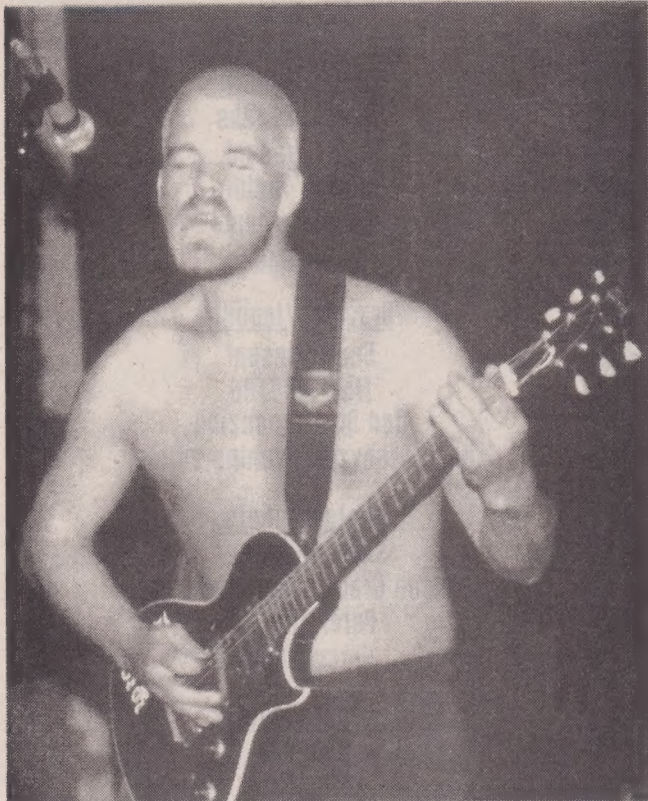
We support the local scene and hope you do, too. Jon Halperin's having a big party on July 22 (ask him about it). And always remember it's like a 1000 spoons when all you needed was a knife. Happy reading you freaks. Punk's pooppy and Ska's yucky.

**-scott present**

The editor does not necessarily share the opinions expressed in this publication and was caught in the act for your viewing pleasure.



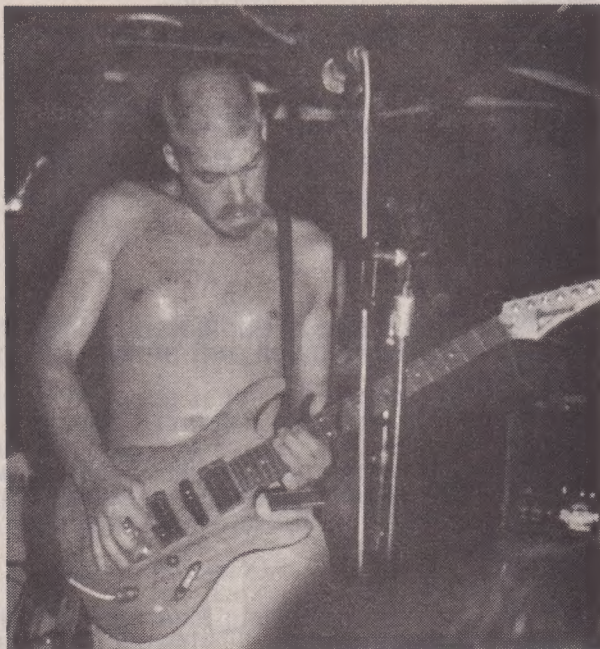
# Bradley Nowell



oct 1994



sept 1994

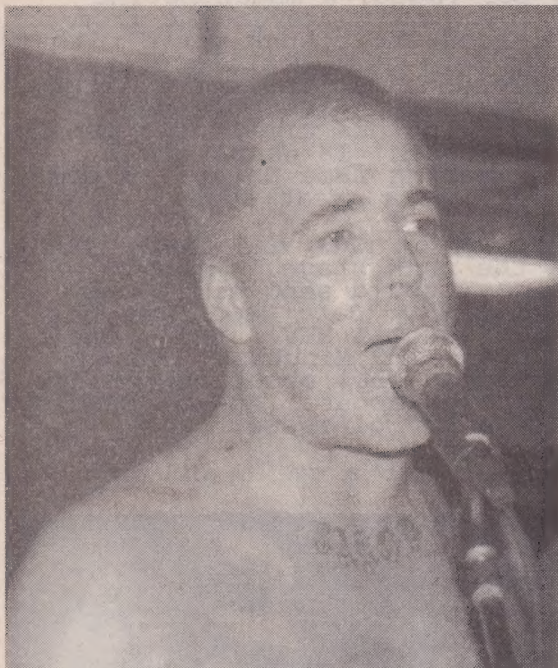


sept 1994

We at Skratch magazine would like to express our condolences and sympathy to friends, family, and fans of Bradley Nowell (1968-1996). Your memories and music will always live on.



(1968-1996)



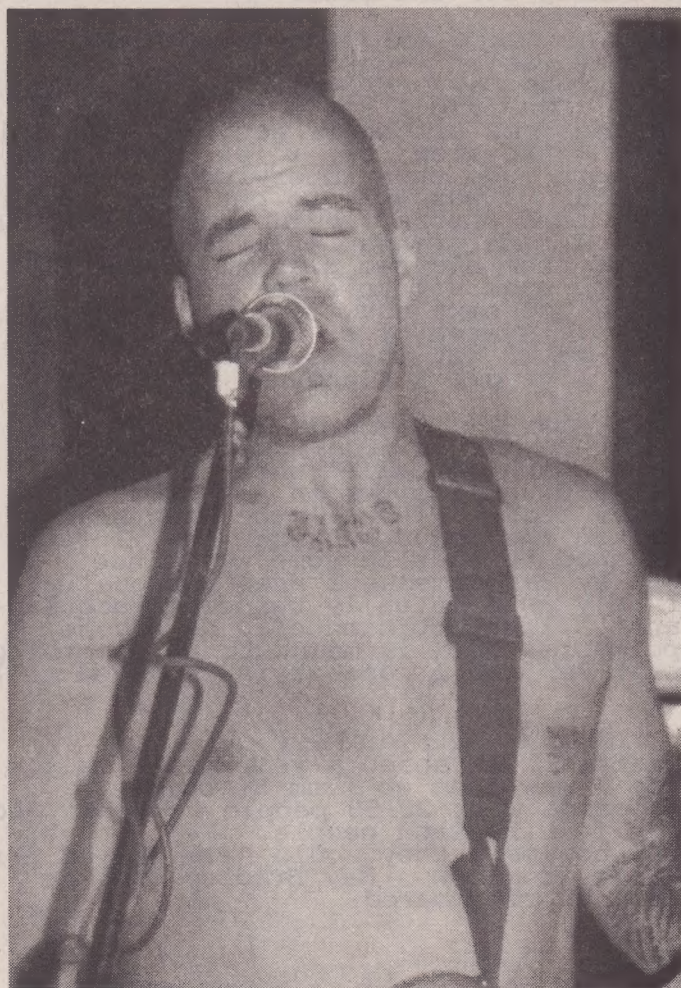
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may 1995



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## "I Once Met A Guy Named Bradley"

It would have been two years this September 5th that I met Bradley Nowell for the first time. Sublime was headlining a "Labor Day Blast" concert at Harry Cs in Riverside, a show I was reviewing/photographing for Factor-X magazine. The fact that they experienced many technical difficulties didn't prevent me from seeing the talent of this band. These musicians blended their punk music with a heavy reggae beat, a sound that was new to me. They were just getting started with a new tour for the upcoming album "40 oz. to Freedom." It was not a large show--by the end of their set, maybe 10-15 people remained. After the show Bradley treated me really well and was quite generous with his time. Two months later they were playing at the Palace just before Halloween. It was a great show--Eric was dressed up as a cannibal and Bud was wearing face paint. I didn't get a chance to talk to Bradley that night but it was a great show.

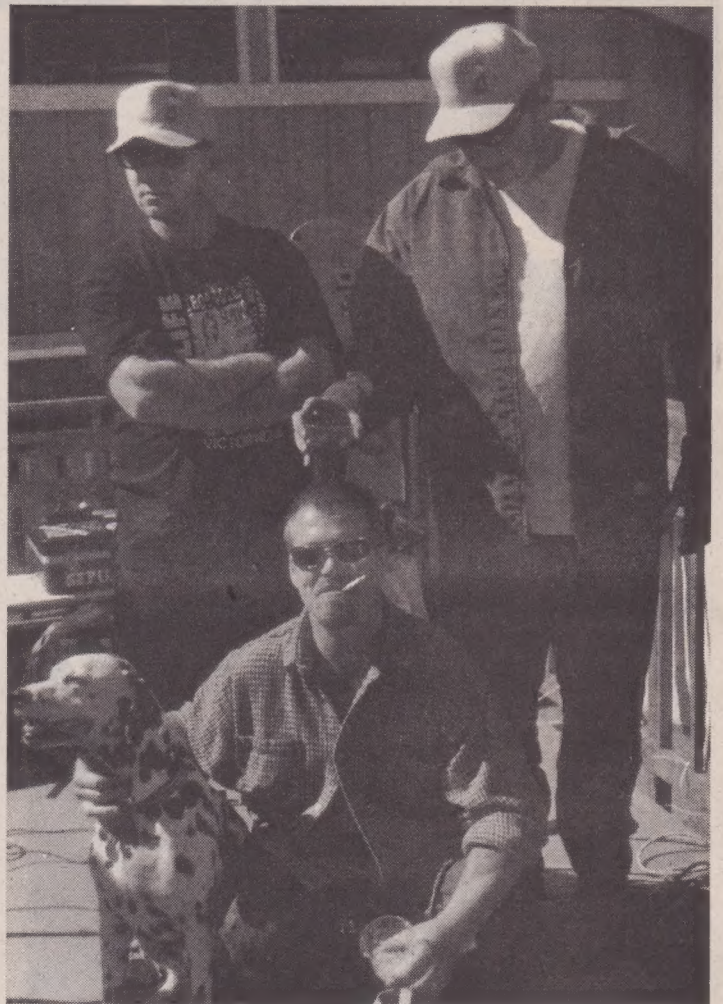
By Beachfest '95, "Date Rape" was getting some play on KROQ and their tour of the album helped them land the headline spot on the punk stage. Bradley actually remembered me, and he gave me his address so I could send him a copy of my review and photos of the show. By November of 1995, "Date Rape" was hot on KROQ, and I'd had the pleasure of seeing it on MTV--fuckin MTV! Hell, one time Henry Rollins and Jerry Lee Lewis introduced it on "120 Minutes!" About this time I talked to Bradley again after a San Bernadino show about how things were going, and about getting on MTV, which he was stoked about. Again, Bradley was generous with his time and treated me with quite a bit of respect.

When they came back next month, Bradley greeted me with a smile and an invitation to come backstage with him where we rapped for awhile. Also during the night, a girl came up to me and asked if I would like to submit my photos of Sublime to a new free magazine called Skratch; it felt good to do something for the band.

The next--and last--time I saw Bradley was at "Board Aid 3" on Valentines Day. My editor, Scott, his buddy, Dan, and I got there just after Sublime came off their set. I felt bad missing the show, but I introduced them to Scott, who then interviewed them for Skratch. I was able to get some really good band photos...even some with Louie dog. I made several enlargements from one of them and had planned to get the band to sign a couple for me, but I missed the next show because it was cancelled. A week or so later I found out I can never get them signed! Well, at least I've got the photos.

I don't mean to be harsh: I know he didn't commit suicide; yet, what else can a death be called when one dealt with a drug like heroin (or cocaine, speed, etc.) With all the drug related shit in the industry right now, I feel the need to vent in some way since Bradley was someone I knew personally, if only as a mutually respected acquaintance. If my opinion offends anyone, I apologize: this is meant to be something positive, and I hope it is received that way.

Bradley and Sublime had a lot of potential. In about a year and a half's time I saw them go from a room in Riverside with 20-50 people to Board Aid 3, a few thousand people. We'll never know how many they would have played for a year from now. May Bradley and his music be remembered.



feb 1996

*Jimko*



DIAL-7

LOCAL BAND DIAL-7 CO-HEADLINED A JUNE 30TH BENEFIT SHOW AT THE GALAXY CONCERT THEATRE IN MEMORY OF THEIR LATE SINGER, STEPHEN J. LORD. KNOWN TO FRIENDS AND BAND MEMBERS AS "KID BONE," STEPHEN WAS TRAGICALLY KILLED ON MAY 23RD IN AN AUTOMOBILE ACCIDENT. HE WAS 20. MIKE LORD AND SEANY-B OF DIAL-7 WERE BROTHERS OF KID BONE. IN MEMORY OF STEPHEN AND THE OTHERS KILLED IN THE ACCIDENT, DIAL-7 (COMPRISED OF MIKE LORD, SINGER, BILLY SMITH ON GUITAR, BARRETT ON BASS, MIKE CLAMS ON DRUMS, AND SEANY-B., WHO HANDLES THE TABLES AND RHYMES) DECIDED TO HOLD A BENEFIT ENTITLED "THE BONEYARD" AS A TRIBUTE TO THEIR LATE BAND MEMBER.



DIAL-7: STEPHEN J. LORD ON TOP RIGHT. HIGHER PLANE THAT NIGHT--I KNOW KID BONE WAS IN THE

THE SHOW COMPRISED OF OPENING BAND NUTMEG, MOTHER TONGUE, WEAPON OF CHOICE, HED, DIAL-7, AND THE VODOO GLOW SKULLS.

HIGHLIGHTS OF THE SHOW INCLUDED THE FUNK AND GROOVE OF WEAPON OF CHOICE, THE RAGE IN THE CROWD DURING HED, AND THE SPRIT-MOVING PRESENTATION OF DIAL-7, WHO WERE SAID TO BE ON A

HOUSE SMILIN. ANOTHER MAJOR EVENT OF THE EVENING WAS THE JOINING TOGETHER OF MOTHER TONGUE AFTER BEING BROKEN APART FOR 6 MONTHS. THOUGH THIS HOLLYWOOD BAND PLAYED ONLY THREE

SONGS, THIS POWERFUL REUNIFICATION MYSTIFIED AND STUNNED THE AUDIENCE OF YOUNG AND OLD.

DIAL-7 LIVES IN LAGUNA CANYON AND HAS A NEWLY RELEASED EP. THEY WILL BE PERFORMING AT THE RHINO ROOM WITH DELINQUENT HABITS ON THE 23RD OF JULY AND ON THE 30TH AT THE RHINO ROOM WITH AN UNKNOWN LINEUP. COME FEEL THE POWER OF DIAL-7.



DIAL 7 LIVE AT GALAXY BENEFIT SHOW

-DOUGLAS BOADT JR.



# SOME EXPLOSIVE WORDS WITH THE **U.S. BOMBS** - 6/18/96

MT - Marcia Taylor  
KM - Kerry Martinez (guitar)  
DP - Duane Peters (vocals)

MT: I hear you have a new CD out.

KM: Yeah. The title is *Garibaldi Guard*.

MT: Why is it called *Garibaldi Guard*?

DP: It's named after the 139th regiment from New York. During the Civil War, when the Union was losing, they recruited immigrants just off the boats. They were fighting for freedom and dying as soon as they got here, wearing these put-together uniforms from dead soldiers. They were the first raggedy regiment, and the first movement of anti-racialism, because they had all these different people together, Germans, Italians, Irish. That's how we feel about punk rock.

MT: What do you strive for musically?

KM & DP: We grew up on the old sound, the early '77 sound. Our influences are the Clash, Ramones '69, Thunders, the Dead Boys, the Stooges, the Pistols.

MT: Tell me about your lyrics.

DP: We strive for each song to have its own personality. Not the same fucking thing over and over.



I been around for awhile, I've been beat up from my music, so I'm going to stand up and say what I think. We want each record to be better than the last.

MT: What's up touring-wise?

DP: We'll keep playing as many shitholes as possible. We're going all the way up north on the cold bean and burrito tour for a couple of weeks.

MT: What kind of venues do you play?

DP: About half all ages shows, half bars and a couple of skate parks. In Orange County, we play the Doll Hut, Tiki Bar, Malones, any place we get the chance.

MT: Is it different playing outside Orange County?

KM: Up north, kids are a lot more together for the same thing. The music scene is more competitive down here.

MT: What are your goals, musically speaking?



DP: The main thing is we don't want to be comfortable, don't want to settle into comfort-ability. We want to write about what's in front of us. But we don't like the penitentiary mind set of a lot of current music. I love to see kids having a good



time; it makes everything worthwhile. We like danceable, good, edgy melodies, that some dad would like -- I mean a cool dad. We write music for the kid that's working his ass off at Pizza Hut.

MT: Duane, why do your pants say "cock" and "cunt?"

DP: Because that's why we're thrown together on this planet -- to fuck.

Men and women are meant to get together. I want to fuck as

much as possible before I die. Besides, those words make people nervous.

MT: Do you think there are communication problems between men and women that make it difficult to get together?

DP: People should be more up front.

**Marriage is a government thing.**

MT: Anything else you'd like to add?

DP: Everybody says the '90s suck. But I don't think so. The '90s are the happening thing. It's better now than it ever has been. There will always be hate and war, but

there's lots of fun now. Also, people should kill their TVs -- they're full of garbage, except for the history stuff on A&E and the Discovery channel.

-Marcia Taylor

you want a subscription



# WHITE KAPS INTERVIEW

6/18/96

M - MARCIA TAYLOR  
(SKRATCH)

R - RICH (GUITAR)

C - CRAIG (GUITAR)

D - DEAN (DRUMS)

K.C. - K. C.  
(VOCALS)

M: WHAT KIND  
OF FANS DO YOU  
HAVE?

D: TEENAGERS  
-- THE PUNK,  
SKATEBOARD AND  
SURF CROWD.

M: WHAT'S IN  
THE NEAR  
FUTURE FOR THE  
KAPS?

R, D, C:  
WE'RE HAVING  
OUR RECORD  
RELEASE PARTY  
AT THE ROXY ON  
JULY  
18TH. AND  
WE'LL BE TOUR-  
ING WITH THE  
GRABBERS  
JULY 20TH -  
AUG. 3RD  
AROUND THE  
WESTERN U.S.

THE WHITE KAPS  
CD ENTITLED  
ENDLESS BUMMER  
IS OUT NOW AT A  
STORE NEAR  
YOU.

M: DO YOU  
CONSIDER  
YOURSELF A  
PUNK BAND?

R: WHATEVER  
THEY CALL US.  
WE DON'T PAY  
ATTENTION; WE  
JUST PLAY.

M: WHO  
WRITES THE  
LYRICS AND  
MUSIC?

R: EVERYONE  
WRITES A  
PART. IT'S  
A GROUP  
EFFORT.

C: THAT'S  
THE DEFINI-  
TION OF A  
BAND.

M: WHAT KIND OF LYRICS DO YOU WRITE?

R: WE WRITE ABOUT A FAT GUY FALLING OUT OF A WINDOW AND SQUASH-  
ING A GUY. WE'RE PRO-CHOICE -- IT'S OUR ONLY SERIOUS SONG. WE  
HAVE A SONG ABOUT GIRLS WITH HAIRY ARMPITS. MOST OF OUR STUFF IS  
ON THE LIGHTER SIDE.

K.C.: AFTER WE PLAYED THE PRO-CHOICE SONG AT OUR LAST SET, A KID  
CAME UP AND ASKED ME IF I WAS A SOCIALIST. I ASKED WHY; HE SAID,  
"THAT LAST SONG." I SAID I'M NOT A SOCIALIST, I JUST CARE ABOUT  
WOMEN'S RIGHTS. NO MAN SHOULD TELL A WOMAN WHAT SHE CAN DO  
WITH HER BODY.

M: WHERE DO YOU GUYS PLAY?

R, C, D: PHOENIX, VEGAS, SAN DIEGO, SAN FRANCISCO. WE LOVE THE  
INLAND EMPIRE. IT REALLY GOES OFF FOR US.

M: DO YOU LIKE SEEING PEOPLE BEAT THE SHIT OUT OF EACH OTHER AT  
YOUR SHOWS?

R: NO. WE'RE NOT INTO VIOLENCE, WE'RE INTO SMILES.



M: HOW LONG HAVE YOU  
GUYS BEEN PLAYING  
TOGETHER? R: SIX YEARS.

M: WHAT KIND OF MUSI-  
CAL INFLUENCES DO YOU  
HAVE?

C: EVERYTHING FROM  
YESTERDAY TO TODAY.

YOU'RE INFLUENCED BY  
ANYTHING YOU HEAR. IT  
COULD BE GOOD, BAD OR  
UGLY.



M: Mike (guitar) T: Tom (vocals) A: Andy (bass)  
Longfellow has a style of its own and have  
a self released cd, "We're Huge in Japan"  
out in independent stores July 16.

SKRATCH: How do you explain your music?

M: It's not really punk-couple of punk  
songs, and a couple of odd signature songs.

T: We basically do whatever we want  
and call it Longfellow.

A: We're proud of the songs (on the new  
cd) because they don't sound all the same.  
We like to stress our diversity.

SKRATCH: Any favorite bands?

M: We would like to stress the Vandals are  
our biggest influence.

A and T: Mike would like to stress that.  
S: You guys stand out from typical punk.

A: We don't try to portray any tough  
ass image.

S: Why the name Longfellow?

M: It was from the size of our penis,  
which are actually very small so we  
thought we would build up our egos.....

T: Tell him the real way we got named.

M: Let's leave it a mystery....

A: I don't even know. Is it from that  
movie? The Rodney Dangerfield film?

S: What's this about your dream that  
you were gay?

A: I had a dream that I was gay. I was  
in the sack with Tom. (chuckles)

S: Was it good?

A: Ah, yeah.

S: Tom, right now your pretty mellow,  
but when your on stage...

M: When you get him on stage the guy's  
a volcano,

T: I don't know. The music just does  
that. I like people to go "Oh my God, that  
guys Jacked up.

A: Even if they hate us they won't  
forget us. -Scott Present



5/14 AT THE BARN,  
UC RIVERSIDE

Another promising line-up from those show mongers, 98 Posse, and you bet your damn ass us hard working shanks from SKRATCH were there to cut in line and receive special treatment. Photographer and all. Okay, so we're not hard working and we got no special treatment. But, we were there, man, and that's what counts, right?

Riverside's up and coming punk homeboys Falling Sickness were up first (see brief interview below). Falling Sickness showed appreciation at playing their first 98 Posse show by launching into their tight set with

abandon and the frenetic energy which has served them well through their recent nationwide tour with Hopeless Records label mates Funeral Oration. Having so many tour dates under their belts served them well, and as they plowed through a well rounded repertoire of material which runs the gamut from raw to ripping with some heavy metal parody thrown in briefly for good measure. Falling Sickness never lets up, playing fast songs at a fast pace, which culminated with the Sickness theme song to a generous crowd response.

Skrew 32, the East Oakland hardcore band was next, and as advertised, the boys delivered only the finest quality hardcore. Tight, aggressive riffs and a solid core-punk backbeat makes this band worth seeing. Good songs, good delivery, unremarkable but energetic vox. Skrew 32 has got a great following up north, and a following which is build down here. **The pit rarely lies**, and the ample churning which bled over onto the stage was evidence enough that this East Bay core outfit hits an authentic vein. Hell, I even bought a shirt.

Lagwagon headlined the show and displayed the veteran

prowess which makes them such a popular draw. Fighting the seeming boredom of having too play the same materi-

## FALLING SICKNESS

al again and again (extensive touring appears to have drained the energy banks somewhat) Lagwagon's songs still have enough juice to get them over the top. Cause the pit never lies,

**screw 32**

right bro?

The excellent vocal presence of Joey give Lagwagon's song a melodic ring reminiscent to my ears of punk all stars the Descendants. Lagwagon also benefited from a great sound mix, which enable them to warm up to the Riverside crowd which was going off, and it wasn't long before Hoss and boys shook the proverbial cobwebs loose.

Their numerous rhythm changes make them immensely listenable, but its that drum and guitar energy knocks the shit home. And Lagwagon never let up, playing for over an hour. The barn crowd now was in full frenzy state, and when Lagwagon played a knockdown punk version of Van Morrison's "Brown Eyed Girl," even I felt the old man spin in his grave. Okay, Okay, so he isn't technically dead, but who the fuck cares? **"Brown Eyed Girl" is the bomb cover**, especially when combined with a medley of t.v. theme show tunes harkening to a time which predates you! (including a few short bars of Bonanza)..

Another thing which makes your typical Lagwagon show interesting (meaning this Lagwagon show) is the familiar antagonistic (with good reason) relationship between the band and its fans. Just when the interplay between drunken fans and the band had reached new depth, Lagwagon launched into

"Weeping", to let the fans take it out on themselves. Quite the punk rock spectacle if, you know what I mean, and the song made its point. Lagwagon also did some new material, and as if to dispel the nasty rumors, the new songs quite well ripped, which means if the wagon is broke, it sure ain't slowing down.

**Overall the show went down quite well, with that stinging punk after-taste of bands having made their mark, having marked their spot, and having proven themselves once again. If live shows are the litmus test, then the proof is in the mix, and 98 Posse are the master chefs!**

**MANIC  
HISPANIC**

**MIND  
DRIVER**

Mel Tormont

**MULCH  
JUNE 4, 1996  
87 CLUB 369**

THIS WAS A TERRIFIC SHOW. MIND DRIVER WAS UP FIRST AND PRODUCED A SOLID PUNK SET DISTINGUISHED BY EXTREMELY STRONG, MUSICAL VOCALS FROM SINGER HEATH COFRAN. CLUB MANAGER AND BIRTHDAY BOY RANDY CASH JOINED THE BAND ON-STAGE FOR GUITAR WORK ON A COUPLE OF NUMBERS -- NO, THEY WEREN'T GLAM ROCK COVERS.

MULCH FOLLOWED WITH A GROUP OF VERY FAST-PACED, POWERFUL SONGS THAT WERE REMINISCENT OF ONE HIT WONDER'S STYLE, ALTHOUGH THE VOCALS WERE MORE FOLKISH. A GUY SITTING NEXT TO ME OBSERVED, "THEY'D SOUND LIKE LIVE IF THEY PLAYED SLOWER." ONE SONG ABOUT EVIL AND EXTORTION FEATURED EXCEPTIONALLY

NICE DRUMMING AND BASS WORK, AS WELL AS A COOL GUITAR SOLO THAT SOUNDED LIKE A DENTIST'S DRILL.

LAST UP WAS MANIC HISPANIC, WHO PERFORMED A VERY LOOSE SET WITH MOST OF ITS ORIGINAL MEMBERS AND A LITTLE HELP FROM XMEMBER RAY "BONES" RODRIGUEZ. GABE EXHIBITED HIS USUAL SPARKLING ONSTAGE PERSONA, CHATTING WITH THE AUDIENCE BETWEEN NUMBERS AND ASKING FOR REQUESTS. IN ADDITION TO SONGS FROM THE CD, THE BAND COVERED THE STYX CLASSIC "I'M SAILING AWAY," AN UNEXPECTED CHOICE BUT ONE WHICH ALLOWED GABE TO FLEX HIS VOCAL MUSCLES. STEVE SOTO HAD FUN WITH "MOMMY'S LITTLE CHOLA." GABE WAS ON A REAL HIGH, BECAUSE AS SOON AS MANIC HISPANIC FINISHED ITS SET, HE AND THE REST OF THE XMEMBERS WERE OFF ON A NATIONAL TOUR. AFTER THE LAST MANIC HISPANIC SONG, THE REST OF THE XMEMBERS JUMPED ON STAGE FOR AN AWESOME JAM ON "CABEZA," "LOSERS" AND "PUSH SHOVE," THE LATTER NUMBER FEATURING AN INCENDIARY INSTRUMENTAL PERFORMANCE THAT ROCKED HARDER THAN I'VE EVER SEEN THE XMEMBERS ROCK. IF YOU WEREN'T THERE, YOU SHOULD HAVE BEEN!

- MARCIA TAYLOR



# S O C I A L D I S T O R T I O N

DOLL HUT - 7/3/96

Social Distortion playing at the Doll Hut? The rumor seemed too good to be true. But for those who were lucky enough to be there on July 3, it was a dream come true -- seeing Orange County's favorite band in the most intimate setting Orange County has to offer.

SD played a tight, intense set that left the close-packed crowds sweat-soaked and happy. Songs ranged from early material -- "Mommy's Little Monster" to some songs from the band's soon-to-be-released CD. In between were some of the group's most popular songs, like "Ball and Chain," "Prison Bound," "Bad Luck," "Cold Feelings," and "Ring of Fire," all of which had the audience belting out the lyrics.

The new material sounded great, with two songs that really stood out. One is called something like "When Angels Sing" and the other is "Dear Lover." They are both really lovely songs.

Mike Ness' greatest strengths as a songwriter are the heart and soul he pours into his lyrics, as well as his populist touch. While most people think of him as a punk rocker, his lyrics are much more from the folk or balladeer tradition -- think Woody Guthrie or an anonymous outlaw ballad. Or, to be more literary, think of Steinbeck's "The Grapes of Wrath." His lyrics also shine because they touch universal chords in the heart of every listener. Who hasn't felt like the singer in "Ball and Chain," just wanting to lay down that triple burden of loneliness, weariness and pain? Who doesn't ache for Johnny in "Lost Child"?

Hopefully you caught Social D at the Hootenanny and you're still singing "Prison Bound" on the way to work.

-Marcia Taylor

## Jonny Vegas' Party With Save Ferris - 5/31/96 at Jonny's Casa

**Kickin' it live** at Jonny's house party. **Save Ferris** arrived around 9:30

to a small crowd of males and 1 girl sitting around a keg. **Scary.** By the time the band was set up, the house was filled to capacity. Mass people in the living room, kitchen, staircase, balcony, etc. Save Ferris played all their hits

from the EP (available at Bionic, Noise, Fingerprints, Go Boy, etc.), new songs, an Operation Ivy cover, and even an

encore (**INTOXICATION DURING THE PARTY PROHIBITS A MORE DETAILED LIST OF THE SONGS THEY PLAYED**). Highlights of the evening included: the bagel that caught **FIRE** in the microwave, my scorpion "Rocket" (RIP), the absense of any fights or damage to the house, and the fact that the cops didn't break it up. As the second keg slowly tapped out, the party dwindled as the morning hours approached. Thanks to all that showed up!

-Jonny Vegas Halperin



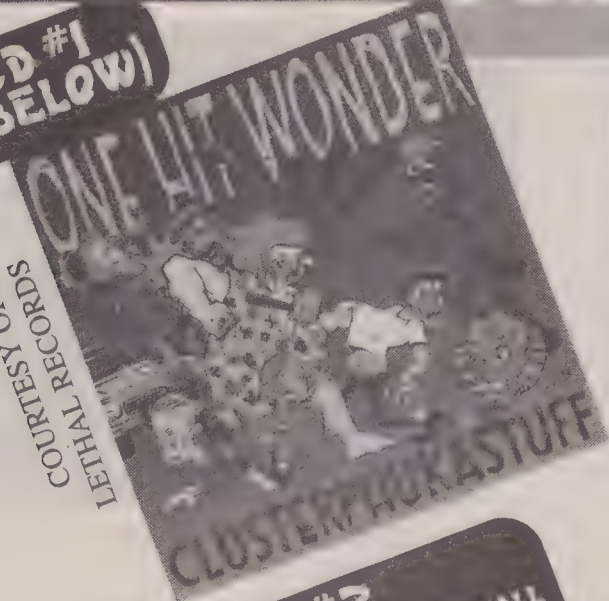
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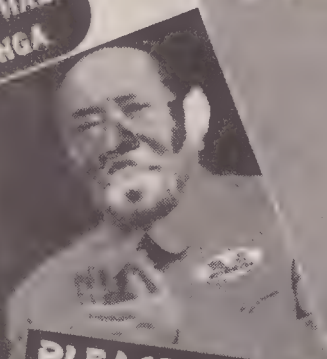
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## THE SPECIALS AT THE GLASSHOUSE IN POMONA

The first opening band was Reel Big Fish, OC's finest. A good mix of the old ("Trendy", "S.R.", "Snoop Dog Baby", etc) and the new ("Scott's A Dork", "Boys Don't Cry", "Everything Sucks", etc). The crowd was fun and enthusiastic



for the band's first appearance at the Glasshouse. A feeble attempt to have an encore by the crowd (shouting "Beer") was quickly extinguished by the roadies. It's obvious that RBF are bound for greatness.

Next up was San Diego's 7 piece, Buck-O-Nine. There was a tense moment when Jon Pebsworth, singer, interrupted a song and yelled at a security guard for handling a crowd surfing kid roughly.

Immediate flashbacks of Punk Show '95 ran through my head. As the pit roared up again, there were no more concerns. I also witnessed Jon apologize to the security after the show for his harsh words. As for their set, 4 new songs from an upcoming '97 release were premiered. All the classics from *Barfly* and *Songs In The Key Of Bree* were played as well including "Calling In Sick", "Pass The Dutchie" and "Nite Light."

And last but not least, The Specials. Even with the heat in the Glasshouse at a Palm Desert high, and with only four original members, this seminal English ska band tore shit up. Old and new fans alike (easily distinguished by their hair line and ability to drink without a fake ID) danced together side by side in unity. Neville Staples, lead singer, discouraged crowd surfing because "someone might get their head kicked." There was no slam pit to be seen. A welcome relief. He also threw out water bottles to the audience, each time reminding them to share with others.

Of course, all the staple Specials songs were played ("Message To You Rudy", "Rude Boys Out Of Jail", "Too Hot", "Monkey Man", etc). New songs off their latest album, *Today's Specials*, sounded great. They did an eclectic mix of covers from such bands as *The Clash* ("Somebody Got Murdered"), *Bob Marley* ("Simmer Down"), and *Neil Diamond* ("A Little Bit Me, A Little Bit You").

Overall, an awesome show, where everybody seemed to go home elated. The Specials are, and always will be truly superb and entertaining band.

(Kudos to Vince, you're the shit!)

-Jonny Vegas Halperin



Please note: This issue would have been packed with other miscellaneous ska shows, interviews, etc. However, our writer Mataio Wilson (Skandi) decided to withhold many informative articles that you, our readers would have found enjoyable. So, if you see Mataio in the streets tell Sweetcakes we at Skcratch say hello. I hope you enjoy this issue regardless. I would like to thank all of our readers for your support.

-Scott Present



## EVEN FEWER WORDS WITH JON PEBSWORTH FROM BUCK-O-NINE

**Jonny**-Excuse this generic question, but, where did you get your name from?

**Jon Pebsworth**-Eddie Murphy had a stand up routine where he said a kid weighed only a "buck-o-five." We had a kind of fat guy in the band, and we called him "buck-o-nine." It just stuck.

**J**-How is it going at Taang Records?

**JP**-It's pretty cool the last year. We put out our first album with them last year ("Barfly"). They've been very helpful to us.

**J**-Is there anything new expected from the band?

**JP**-We've signed with TVT Records (Trent Reznor's label!?!). A new album will be out in February or March of next year. TVT is moving into punk and ska.

**J**-How did you guys hook up with *Agent Orange* on "Miserlou" (on the "Water In My Head" single)?

**JP**-Our old booking agent was theirs as well. We got asked to tour with *Agent Orange* and we both used to play a song together on stage ("Miserlou"). That's how it happened.

**J**-What's going on now?

**JP**-We're touring with *The Specials* on this side of the Mississippi. *Suicide Machines* are on the East Coast. They are the shit!!!

**J**-Anything else?

**JP**-Just having a good time. We're lucky that we've had so much fan support because there has not been a lot of financial or commercial support.

-Jonny Vegas

gay bars, giving head, and Aaron from

## REEL BIG FISH

**Jonny**-What question do you hate being asked?

**Aaron**-"Where did you get your name?" because I can't think of anything good to tell them.

**J**-Have you quit your day jobs?

**A**-Yes, before we even got signed (to a major).

**J**-Are you touring anytime soon?

**A**-We don't need to because everyone will buy our album anyway. Just kidding, yeah, we'll be touring forever like the *Grateful Dead*.

**J**-How did you all meet?

**A**-School and at paint gun wars. I met Grant and Scott at gay bars.

**J**-What do you like to collect?

**A**-Hawaiian shirts and prom pictures.

**J**-Whose was your favorite prom?

**A**-Carla's because there was a swing band.

**J**-What's the deal with the nu album?

**A**-It comes out August 13th on MOJO. It's called "Turn The Radio Off." There was a little trouble with censorship. There were supposed to be 17 songs, but because Universal Distribution does not understand sarcasm, there are 16. "In The Pit" was taken off.

**J**-What band do you most emulate?

**A**-The Aquabats & The Roundabouts.

**J**-What are your favorite top 5 bands in the whole world?

**A**-1). *Goodwin Club*, 2). *Nuckle Brothers*, 3). *Suburban Rhythm* (duh), 4). *The Smiths*, and 5). *Right Said Fred*.

**J**-What have you done for me lately?

**A**-I gave you head, don't you remember last night baby?

**J**-How soon is now?

**A**-"What exactly do you mean?" (Good one)

**J**-Why do birds sing in the rain?

**A**-Do they? I thought they just sang in the early morning when I'm trying to sleep. I hate animals except for dinner.

**J**-What's going on with the video?

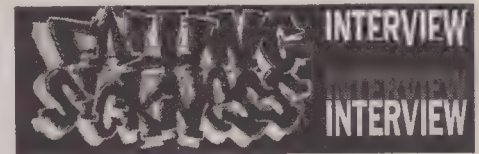


**A**-It has been completed. The song is "Everything Sucks."

**J**-Anything else you'd like to add?

**A**-Don't make fun of me, and don't hate me when I'm on MTV because the joke's on them.

-Jonny Vegas Halperin



We caught up with Riverside's *Falling Sickness* outside UC Riversides Barn where they were playing with *Skrew 32* and *Lagwagon*. We spoke with Gabe, the lead singer:

**SKRATCH:** Gabe, where you guys going next?

**GABE:** Fuck, I have no idea. You'll have to ask someone else that shit.

(REPHRASING THE QUESTION)

**SKRATCH:** Okay, are you guys going on tour again anytime soon?

**GABE:** Yea, we're going on tour at the end of June. We'll be playing Canada with *DBS*, we'll be gone for about 6 weeks, 4 weeks in Canada and then we'll be coming back and playing the US.

**SKRATCH:** Any cool shows coming up until then?

**GABE:** We have some shows up north with the *Bolweevles* and some other fucking northern bands....like we're playing *Gilroy Street* with *Jugheads Revenge*.

**SKRATCH:** For the record, are *Hopeless Records* proving to be the worthless slacks we've always known them to be?

**LEWIS (HEAD OF HOPELESS JUMPS IN):** We sure are!

**GABE:** Yea, they sure are!

**SKRATCH:** Seriously though, your new record is out....Selling a lot of records?

**GABE:** Ahh...I guess...*Lewis* (of *Hopeless*) tells us we are. I don't keep track of things like that. We try to stay focused on the music. I don't care about the selling of the records as long as people are hearing our shit, you know. It was pretty cool when we went to Denver, our record was only out for two weeks and there were like 20 kids who had already heard us and knew all the words and shit. That was pretty cool.

**SKRATCH:** Right on. Good luck and fuck it up tonite.

-Mel Torment



4/19/96

## VOODOO GLOW SKULLS, RED AUNTS, IGNITE & THE INDEPENDENTS

We arrived at the UC Riverside campus uncharacteristically early. This was to be the show, and was already sold out. Record label guest lists were overflowing, and the free wheeling mooch weasels were being turned away in droves alongside those with legitimate business (like the SKRATCH photographer left twitting in the local radio night). This was to be the show! A battle for the crown, between Epitaph label mates the Voodoo Glow Skulls and LA's the Red Aunts, with Orange County's Ignite and the Independents providing the pre fight entertainment.

The Riverside scene, as rumored, is going off, and the line up was immense, and it was time for Conversion representing JAYME and local hardcore representatives Ignite to hit the stage.

### Ignite

afraid to mince words or tackle the issues of our times. If the environmental cause ever needed a friend, they get it in full force as Ignite rages to the cause. Bonehead thugs, idiot violence, institutional violence, and the struggles of environmental activists Earth First! and GreenPeace were the topics of the night as Ignite roared through a ferocious set that sets this band apart from most of the punk rock pack. The crowd was moved, and it didn't take long for the monkeys to start flyin from the rafters. Ignite lives up to its billing and delivers a sonic blistering worthy of a shot at the crown.

### The Independents

were up next, providing me

with my only legitimate complaint about this solid 98 Posse bill, the band orders. In retrospect, the 98 Posse boys gave us a great lineup



with Ska (the Independents) Punk (OC's Ignite) alt-indie noise (LA's Red Aunts) and skapunk or skunk (Riverside's Voodoo Glow Skulls). But without knowing anything at all about the Independents, it was easy to see that they should have gone on first.

Metalcore death Ska? I couldn't believe the hype, and neither could anyone around me. While I was going to completely trash the band here, Josh from Epitaph explained to me in time, that the band is from South Carolina and has been playing Ska for years.

Things is a bit different on the East Coast y'all. So imagine, if you will, a bunch of guys my age (old) looking like they arrived on Harleys, not scooters playing flawless ska tunes. Everyone in the band with long black hair (except for a beanie clad guitarist) and the band looking like rock stars. Black fingernails, a black leather jacket with metal studs and two toned hair. These guys were good, but were they skankin to keep warm?

And then the Main Event. In a battle between the undefeated challengers--the all female (100% estrogen--all ovaries no wack) **Red Aunts**

hit the stage with brutal beauty and brutal beauty. The assembled pit reacted immediately, as the girls churned through the first raw bare knuckled tunes with exuberance and enthusiasm. Suddenly it was apparent that this would not be a battle between the sexes as much as a battle of style and the heart of this River City crowd.

By now the over 21 crowd was entirely lit, and the chicken wire removed that pesky chicken wire from the rafters above. The kids had broken a sweat for real. And with wide eyed innocence, the appreciative Red Aunts wondered why they didn't play Riverside more often. Indeed, the girls ripped through their noise laden set with a raw nod to rock roots. Points scored on several direct hits--the



Red Aunts were ahead on points, and their relentless driving attack had the girls in the drivers seat. Chicks rock, baby.

Finally, the main event. With the porcelain crowd fully engaged in the customary Fuck you! welcoming chant, and with instructions to Shoot The Moon, the triumph return of Riverside's favorite sons **Voodoo**

**Glow Skulls** was launched. The Barn practically exploded. The Pit did explode. Its been along time since I've seen that sort of frenzied reaction to a band. Voodoo salutes the horn and its a knock out punch.

The mix was perfect and the boys were delivering spot on schedule with pinpoint accuracy as the industry hacks creamed in their pants with knowing glee. What a set! Starting with "Shoot the Moon" VGS quickly showed why they may be undisputed heavyweight champions

in the ska/punk arena. True punk grit mixed with true punk wit is a catchy combination. Full on rock rhythms and the blather of the horn sections punctua-

relentless drive which is an exhausting combination for the moshers. No chance to rest! Insubordination! Got a beer? Drunk Tank! Feeling like a big guy? Fat Randy! Shit the hits just keep on coming, and were not talking about weak, lame sentimental shit here but blistering horns, body shaking drums and energy ripped vocals.

Seriously, VGS was better than advertised on this night. No worse for wear as they just returned from Japan, and ready to conquer Canada, the boys were up to the challenge. What really makes these guys cool though, is that they are true to their Hispanic roots, singing "Cool Cool" in Spanish. Proving that

they are more than just fun, VGS front man Frank also took time to note his embarrassment at the recent immigrant beating incident which occurred while the band was in Japan.

Props to 98 Posse for putting on a great, virtually violence and problem free(!) show with a great mix of bands and musical styles. And, an unmitigated seal of approval and recommendation to catch any one of these bands at a club near you.

-Mal Torment





## STRAIGHT FACED, US BOMBS, WHITEKAPS, TOLERANCE, AND RUBBERNECK 6/17 AT THE SHACK, ANAHEIM

Another super show at The Shack! Tolerance opened the evening, followed by Rubberneck, whose tuneful punk set was very listenable. These guys have a song on the *Punk Bites* CD, so you can check them out that way if you missed the show.

I love surprises. Especially the kind that knock me straight upside the head like a roundhouse kung-fu flying scissors kick to the frontal lobes. Yea, just like that. Slo-mo.



The kind of temple ringer base heads spend millions on trying to achieve. Except this surprise, sonic in nature, in the form of Huntington Beach based STRAIGHTFACED, was infinitely more rewarding. Yea, and you can mosh or get your ass moshed to your hearts delight.

Straight Faced is a damn good band, one that I was hearing for the first time. They had it going

on, with the kind of energy ripped set that makes the Shack's SKRATCH promoters stand up and strain a cornea to see what's going on. Straight Faced hammers out songs in a core punk tradition with a welcome emphasis on timing and well placed punch. The anger seems articulated, which, while not necessarily a prerequisite for good punk rock, drives the point home, good and hard. The way it should be driven. And you tell me, is there anything more god-like than a well executed back beat/howitzer bass combo? They don't need any hype from me.

The US BOMBS arrived post confusion and proceeded directly to the stage. I have no idea why Scott and the other jerk promoters get their panties in a bunch over shit like this. In a flagrant display of professionalism, they show up 10 minutes before they go on, relax for 5, scramble around for 5 (the pregnant pause that whets the appetite), set up and....BLEWY! The place goes off just as scheduled.



At the risk of saddling these guys with another lame label, the US Bombs are my kind of throwback band. The real deal. All the scars and tats to show for it. Listen and you'll know what the heyday of punk sounded like-Channel 3, the Angry Samoans, the Circle Jerks, the OC to Southbay So Cal sound. Watch the US Bombs and you'll see it right before your very eyes-the anger, the frustration, the power, the cynicism.

The US Bombs represent some of the best of what Old School is about, except it is today, and the band is right there on stage showing why its so cool--the bottom heavy sound, a thicker more deliberate energy with churning guitars, short choppy solos lighting it up, and those raw, impassioned vox coupled with a lunched menacing -been there-been fucked up by that-presence which cannot be held down by some pussy PA system.



The Show was alive with a brooding, raw energy of which I have not seen in a while. This was not speed punk, which churns for the sake of churning. This was the real deal, plenty fast, but somehow empowered with meaning...with a real sense of...something indeterminable. The urgency played through and the crowd was manic in their response. The hot stage lights illuminating this dark, rampaging band. These guys, the veterans, The US Bombs, playing with real heart, but with a presence which can only come from



having been there. A skinning highlight in the Shack short history is this show, and that black hole performance by the Bombs. I got sucked in too, could you tell?

The White Kaps headlined this show, and despite the overblown and totally unwarranted hysteria which has the band as riot-mongering puppeteers, the Shack beloved disco ball was stolen (fuckin great security Scott! pretty dam hard to steal a fucking disco ball in front of 350 people plus security) prior

to the band hitting the stage.

I would say that this was vintage White Kaps-tight, fast, non-stop- zany frantic action-parodies flying furiously like so many off color jokes spewing, but it was different this night.

The White Kaps have tightened down the bolts, apparently. That manic recklessness which is fun at first but can and often does degenerate into unmitigated sloppy splew, was a fine running sonic machine. Don't get me wrong, its that reckless intensity that makes the White Kaps such a fun band to watch, and they pretty much set the pace standards by which most other bands can be measured. And while they were a cigar chompin, legs-o-flying, backing punkett slut vox reeling, groupie guest vox spewing ball-O-fun on this night, the White Kaps were damn tight.



And sounding better than I've ever heard them. For all the fun and looseness to a typical White Kaps show, these guys keep getting better. And funnier. With a parodied nod to Nirvana, Offspring the band revels in a sea of fuck yous and relishes the antagonism. Still when they slip in some Damned, it all comes full circle. And baby, if you want to let it hang out, get your self to a White Kaps show. Da boys is da Bomb. And so was the show this early summers eve.

-Mel Torment and Marcia Taylor



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**JOINING GUTTERMOUTH WAS ONE HIT WONDER AND THE SUICIDE MACHINES AT THE PALACE ON MAY 25. HOT AND FURIOUS SETS DID NOT COMPARE TO THE FURY GUTTERMOUTH UNLEASHES. VOCALIST MARK ADKINS IS LIKE A SWIRLING TORNADO ON STAGE, SPITTING VIGOROUSLY ON HIS FANS, THE KIDS ONLY WANT MORE SALIVA AND MORE SONGS TO PIT TOO. AND GUTTERMOUTH IS TO PITS AS JIFFY IS TO PEANUT BUTTER.**

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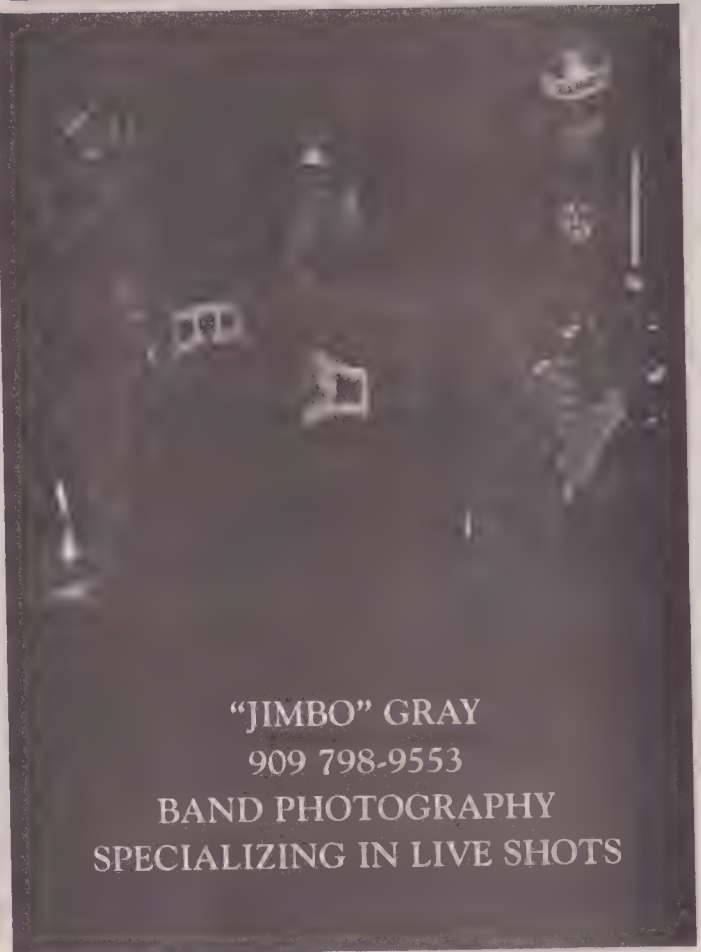
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# CD REVIEWS

## **TOTAL CHAOS**

*Anthems From The Alleyway*  
Epitaph Records

With their third Epitaph release Total Chaos have dropped the G.B.H. and Disorder influences and are "going back to their roots" with a sound that is more of the same punk retro that Rancid has been cranking out these past few years. Although there is some good songs on what could be considered their best release, they occasionally veer a little too far off base and end up sounding more like Poison instead of the Pistols as shown in the track "Johnny". Since this is on Epitaph it will probably sell tons, but it would be nice to see these guys just crank out their own sound instead of borrowing someone else's. - Maynard Krebs



## **TOTAL CHAOS**

*Anthems From The Alleyway*  
Epitaph Records

Rancid.

-Jonny Vegas Halperin



## **LET'S GO BOWLING**

### **LET'S GO BOWLING**

*Mr. Twist*

1996 Moon/Ska Records

A Welcome relief from these ska heroes who were on the forefront of our third wave of ska. With *Mr. Twist*, Let's Go Bowling continue with a sound more reminiscent of Britain's scene, than the current Skunk trend in SoCal. Lots of instrumentals, heavy horns, and no distortion guitar. No less than twelve guys make up the band. If you like The Specials, Selector, Body Snatchers, and the classic Two Tone stylee, then this disc is for you, my friend. Favorite tunes include "Spy Market" (brings me back to OC's The Untouchables), "Mr. Twist," "Oatmeal For Xmas", and "You Take Me." If you want good, old school ska, then buy this CD, and skank your brains out, mofo.

-Jonny Vegas Halperin

## **MR. TWIST**

## **BY THE GRACE OF GOD**

Victory Records

Boring politically oriented pit music for the straightedge fan. The new school of D.C. sounds more and more like heavy metal to me each day. The strength of By the Grace of God is in the integrity department, which partly makes up for what the band lacks in both artistic vision and creativity. Each band member wrote a coherent essay on their common backgrounds and how the band became inspired. But have fun guys! Loosen up, get laid, drink a beer, and By the Grace of God and for his sake-take a sociology class.

-Hugh Dunnit



## **LOVE NUT**

*Bastards of Melody*  
Interscope Records

Kudos to Love Nut for the cover and title of their CD. The sound is that of yet another American guitar band. It goes down smooth and easy. No sharp edges other than the occasional guitar solo. Nothing too original. The band is from Baltimore which probably explains a lot. Buy if you like: Ass Ponys, The Figgs.

-Jonny Vegas Halperin

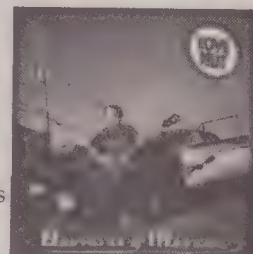


## **LOVE NUT**

*Bastards of Melody*  
Interscope Records

A rare treat! I fuckin' loved this band instantly, and I hope they go far. Ultra-catchy power pop reminiscent of the best of Crowded House, Rex Daisy, and the Beatles all in one. You'll sing along instantly to songs like Star, which is brilliantly written and structured (as are all of the other selections on the album). Love Nut is comprised of Andy Bopp and Max Mueller on vocals with well-layered two part guitar arrangements. Love Nut's tight (no pun intended) rhythm section is composed of David Vespoint on bass and Tom Sabia and drums. Why they printed the lyrics in Scandanavian is beyond me, but it's almost as hilarious as the dwarf with a Gibson ES 335 on the album cover. Instead of stating the band's instrumentation, it tells which vehicle each band member drives.

-David Turbow







**Suicide Machines**  
*Destruction by Definition*  
 Hollywood Records

Fantastic punk-ska, catchier-than-catchy choruses, catchier-than-catchy riffs, fuck---the whole thing is so catchy...oh hell, put the whole thing on the radio-it'll sell millions. Shit, you'll play it a lot and love spoonfuls of it. BUT ONE THING- Caution: Do not listen to this cd more than 2-3 times per week, you may grow tiresome of the trendy type punk-ska antics that get very old after too many listens. Trust me take in this cd less times than the recommended eggs per week and you'll love it over easy. Great cd. Great songs. -Mike Storefield

**BATTERY**  
*Until the end*  
 Conversion Records

Here's some straight-edge good ole-fashioned fun for you kiddos. This cd is filled with mid-tempo-snare-smashin-raspy vocal screamin-sky-high testosterone kicking tunes. It may reach out and grab you after a few listens with hooks that will knock you straight in the dirt slowly but surely. Try this cd with The Cindy Crawford Workout and don't call me Shirley. Standout tracks: play the first three while doing lunge kicks you sweaty little morsels! -Mike Storefield

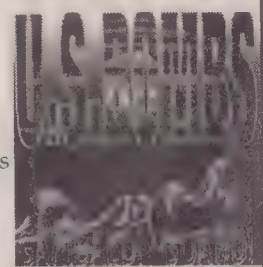


**BOYRACER**  
*in full colour*  
 Zero Hour Records

Ooooh yeah! Indy rock smooth as butter out of Leeds, England. This album is a follow-up to last years "More Songs About Frustration and Self Hate" on its previous Slumberland label. Mixing tons of noisy guitars with passionate vocals and slamming drums (and in some cases drum machines), one might be led to believe that this is a cutely experimental pop record. There are also strong hints of folk and punk in the mix, though, adding considerable diversity to their sound. Some of the strongest tunes include: "two" and "Goblin" with their mellow Sebadoh or Pavement kinda vibes. But the album breathes in its entirety, and the band really shouldn't be pigeonholed. Definitely worth buying. -David Turbow

**U.S. BOMBS**  
*Garibaldi Guard!*  
 Alive Records

On their second L.P. the Bombs show that years of commitment to your music and ideals sometimes pays off. These O.C. punk veterans crank out 14 tunes of honest street punk, laced with great hooks and anthemic vocals, that stick in your head long after the disc is over. Most bands have a hard time pulling off their live energy into the studio but the Bombs have done it, and done it well. So move over Rancid and S. Utters, this is the real thing. AMAZING. - Maynard Krebs



**BUTTHOLE SURFERS**  
*Electriclarryland*  
 Capitol Records

This album was supposed to be reviewed by a friend of mine, whose name I will disclose, John carl Paul. But because he's such a flake, there isn't one. How hard is it to write a stinking little review? Be-aahhhch!!! -Dan Gruia

**X Members**  
*Down With The Average Joe*  
 Priority Records

For those of you who don't know the X Members are the new band fronted by Gabby (The Cadillac Tramps and Manic Hispanic) This is the best album to be released in 96 so far. Its a punk rock album, not a bullshit la-dee-da punk album. This is the album you must get by any means necessary. "Car Trouble", "Push Shove", and "So Wrong" are my favorite songs because they are unbelievably superior. If you don't believe what I say its your loss, and if you hear this and don't like it, go back to listening to KROQ and let MTV continue to define what punk rock is to you. Honestly, if you buy any album this year buy this. - Bruce Kolberg



**MILLENCOLIN**  
*Life on A Plate*  
 Epitaph Records

Millencolin, the 4-piece melodic punk band from Sweden are along the lines of NOFX- but who isn't? Some great tunes are the melodic "Bullion", "Move your Car", "Softworld", "Killercrush" and my favorite "The Story Of My life." The best thing about Millencolin is their melodic vocals and the synchronicity between their backing vocals by Erik, Mathias, Nikola, and Dan Swano. Strongly recommended for soft punk lovers. Eat a plateful! -Scott Present



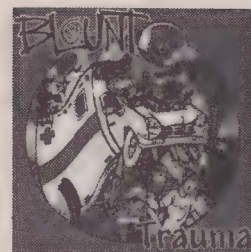
## **BLOUNT-**

### ***Trauma***

#### **Fearless Records**

Led by Bass guitarist/vocalist, Wes, Blount busts out catchy unstoppable pop punk with a two guitar attack from Bob and Craig a la Face to Face, which I tried to dislike because this particular genre is so saturated. But, even if it's been done 1,000 times before, Blount does it exceptionally well. What I really like about Blount is that there is an underlying honesty to their music, which is a product of their chaotic environment. They mainly sing about the assholes who surround them everyday.

-David Turbow



## **96 Decibel Freaks**

### ***S/T***

#### **1996 Rattlesnake Venom Records**

This shit is phat. Straight outta O.C., these guys have successfully completed a hybrid of punk and rap. In the same vein as (hed) and Goon, 96 Decibel Freaks use programming, sampling, and scratching. The CD opens with a ferocious cover of "Mama Said Knock You Out". Next up is my personal favorite, "Dead Girlfriend" (which can also be found on the Independents Day '95 CD on Doctor Dream). Each song continues with the same raging tenacity. Expect blown speakers. For a free 96 Decibel Freaks sampler cassette, call (310)402-

2261. Buy if you like: Helmet, RATM, Cypress Hill, 311.

-Jonny Vegas Halperin



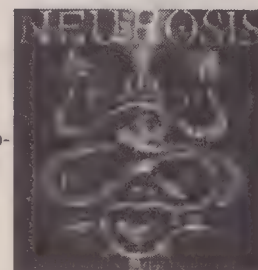
## **NEUROSIS**

### ***Through Silver in Blood***

#### **Relapse Records**

Put this on at party and watch this buzzkill bring the festivities to an abrupt end. One has to hear this for themselves because what I got out of it was an extremely disheartening commentary on society with an overall apocalyptic view of everything. These guys are as serious as a heart attack. The cover is an eyeless face bleeding from its sockets and two twisted serpents. Its along the same lanes as a H.R. Giger painting, it would make Celtic Frost proud. The layout is incredible, it grades an A. With "Through Silver In Blood" Neurosis created the perfect composition to be played during the last hours before the final judgement. This is a heavy album for the heavy hearted.

- Bruce Kolberg



## **ASSORTED JELLY BEANS**

### **Kung Fu Records**

The first full length release from Kung Fu whose motto is "punk rock that hurts". Well this definitely ain't punk, but listening to it was a painful experience. Imagine Operation Ivy's little brothers forming a band armed with no sense of originality, and an army of high schoolers to play to, and you have Ass. Jelly beans. I'm sorry but I'm tired of these "fun" bands who try to hide behind "fun" to mask the fact they are rehashing the same old formula. I didn't care for this record last year when it was called "Home Grown" and I don't like now. C'mon Kung Fu, kick some Ass. now... Where's my OP IVY C.D.

- Maynard Krebs



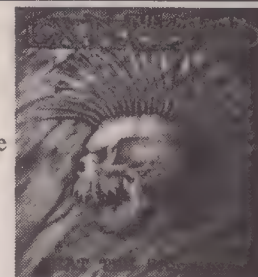
## **THE EXPLOITED**

### ***Beat the bastards***

#### **Triple XXX**

After a series of lackluster and mediocre releases the Exploited crank out one brutal record. From the start the band goes off in high gear and never let's up with a great vocal delivery from Wattie and a musical crunch that sounds like a cross between early Discharge meets Motorhead. Although a few lengthy songs do distract from the overall impact of this release, I was surprised at how much I enjoyed this. This KILLS.

- Maynard Krebs



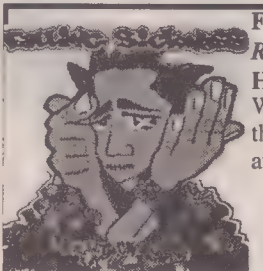
## **FALLING SICKNESS**

### ***Right On Time***

#### **Hopeless Records**

Wacked out Punk-ska with a very happy vibe. The 4 piece Riversiders play well together for the most part, except the drums seem a bit sloppy at times. Good tracks are "Fuk The Vote" and "I like Drugs." I must say they succeed at being unique and have an awesome cd cover. That artwork kicks some royal ass!

-Mike Storefield







### IMMORTAL (Music from the motion picture)

Permanent Records

Chapel Hill, North Carolina has a tremendously diverse musical community. What separates them from a place like, say, Southern California, is that there is omnipresent camaraderie, friendship and cooperation. The idea behind putting out this compilation was to give outsiders a glimpse into what all the hype is about in this hip college indie scenester town. Can't wait to see the movie. Some of the music on this CD will blow you away, while some of the cuts may put you to sleep. In any case, it works! Standouts include: Dillon Fence, June, and Vertigo Joyride.

-David Turbow

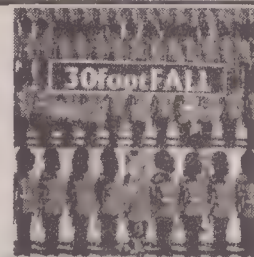
### 30 Foot Fall

*Divided We Stand*

Fuzzgun Records

These boys from Houston sure know their punk rock. Speed and perfect timing along with some catchy vocals and a drummer that just kicks ass, makes this a band not to miss. On some of the songs they get a change to bag on some people (Billy Idol, White Zombie, and Morrissey). I also heard these boys are really huge in Houston, but since I don't reside in Houston I will have to settle for the record.

-Dan Gruia

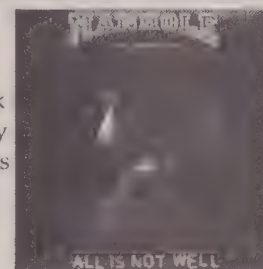


### MANHOLE

Noise Records

An image band aimed at the goateed, beanie wearin', all pierced up, tattooed, 9mm totin', backwards baseball cap sportin' hardcore rap metal L.A. 'Hood folks venting hostility. Lyrics by Tairrie B. are chock full of misdirected pokes at the government, racism, and sexism on songs like "hypocrite". The music by Scott Ueda is highly derivative, in the vein of Rage Against the Machine. One can tell, however, that this band has put considerable effort and passion into their work.

-Hugh Dunnit



Rea Five  
Flash

### RED 5

-s/t

Interscope Records

Red 5 went straight to the major label, which may bum some people out. But on songs like "Space", fantastic Breeders inspired 2 part vocal harmonies demonstrate strong commercial potential. So, if you've got the goods, why not go straight to the big boys to release your record? Red 5 is also quite clever in the melodic hook department. Production is solid with plenty of bottom end punch in the guitars-another gem to add to Matt Wallace's resume. At times, Red 5 capture the refreshing angst energy that I'm sure we've all come to miss from bands like L7.

-David Turbow



### Porno For Pyros

*Good God's Urge*

Warner Bros.

I tried to listen to this record, but it was so mellow, It put me to sleep. I have to admit I enjoyed the last record, but this one belongs in hippie land. I understand the great Mike Watt plays some bass along with some other fine musicians. But Perry come down to earth and bring back Jane's.

-Dan Gruia



### Killing Joke

*Democracy*

Zoo Entertainment

Killing Joke, the Godfather of industrial, returns with an album titled *Democracy*. The 10 tracks were written and rehearsed in farmhouses located in Sussex and Cornwall, England. Once the songs were completed, they were recorded during a one week session in a studio on the Thames River. The subsequent result is a more straight forward album than the previous release, *Pandemonium*. On the last CD, the sound had a more techno/industrial sound. *Democracy* is reminiscent of early Cult or Death Cult. Heavy American Indian influence from a visit to Arizona is apparent in both the lyrics and the vibe. The "Democracy" single has some great remixes by Charlie Clouser and Dave Ogilvie, The Orb, and Youth.

-Jonny Vegas Halperin





**A.F.I.**  
***Very Proud of Ya***  
 Nitro Records

Ever driven your car down the freeway doing 90 mph with three windows down at night. If so then, there's one more incredible left, the new A.F.I. album blaring thru your eardrums. These Berkeley boys pack 20 hardcore songs in an unbelievable sophomore release. Their music style brings back flashbacks of Pennywise, but much harder. Buy it or be denied. - Dan Gruia

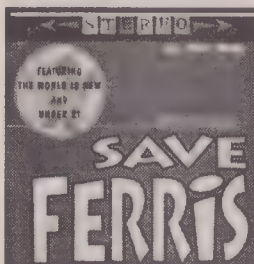
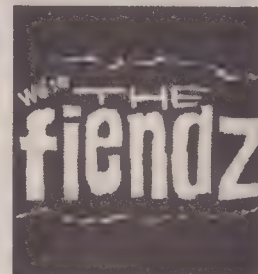
**FIENDZ**

*we're the fiendz*

Black Pumpkin Records

I've been waiting for a long time to come across a band like this. This is a 23 songs compilation from 1987 - 1995. I can't seem to take this off my CD player, it's been in there for about a month. Most of the songs are love songs diverged into different situations. You can tell they put in a great deal of thought into each song, because there are all so different and unique, but fit perfectly into this CD. A must if you like Screamin' Weasall.

- Dan Gruia



**SAVE FERRIS**

*S/T*

Starpool Records

Save Ferris have released one of the best swing/ska CD's of 1996. Seven well produced songs released by the band itself. What's this, a CD with fun music and no angry lyrics? Is it possible? This CD will cause any given extremely depressed individual to get up, dance, buy a Hawaiian shirt, and (gasp) smile. Monique Powell's voice is powerful and sexy. Eric Zamora, Jose Castellanos, and T-Bone Willy provide a crisp, clean horn section. The band also features Bill Uechi on bass, Brian Mashburn on Guitar, and Marc Harismendy on drums. There are no highlights on the

CD; instead, each song is great. Crowd pleasers such as "Spam," "Under 21," and "Superspy" transferred well onto disc for your home enjoyment. See this band live.

File under: If *No Doubt* was good.

-Jonny Vegas Halperin

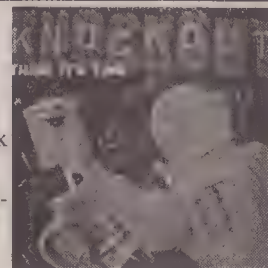
**KNOCKOUT**

*Think It's Time*

Dr. Dream Records

OC's own *Knockout* have unleashed their debut upon us. This CD provides the listener with 14 songs of shit kicking, punk rock intensity. The first track, "Think It's Time" is fucking great. Hints of old and new school punk can easily be heard, what do you expect with old timer Frank "Adolescents" Agnew producing and Steve Sotto doing backing vocals. A cool cover of *Stiff Little Fingers*'s "Suspect Device." What I want to know is, who provided the fart on "Normie"? Buy this CD, see them play, put a sticker on your fridge.

Jonny Vegas Halperin



**REVEREND HORTON HEAT**

*It's Martini Time*

1996 Interscope

The Rev returns with his second Interscope release. The usual rockabilly, country, swamp stomp, and psychobilly combined with some Vegas. Cool lead guitar solos, stand up bass, and Revs legendary Elvis-Jerry Lee Lewis-classic '50's voice all make for good tunes to blast on a Summer day cruising down PCH in your convertible. There is only one Rev.

Jonny Vegas Halperin

**SELF**

*Subliminal Plastic Motives*

Zoo Entertainment Records

This CD wins the award for the best cover of the month. It's really 12 covers, one for each song on Self's debut CD. Each one was very creative. As for the music, I was amused, but not overjoyed. Bizarre sounds and chord changes made it difficult for me to get a grasp on what Matt Mahaffey (the 22 year old mastermind behind Self) was getting at. A standout song for me was "Lucid Anne", a ballad a la Matthew Sweet, with a standard hip hop back beat. It worked. For the rest of the CD, well...

Buy if you like: Euro-crud, some Weapon of Choice and Primus.

-Jonny Vegas Halperin





# THE DEMO PAGE

BY JASON BEECHER

## THE CRAWLERS

"Aquaint Yourself With The Head of The Mummy"

This is what happens when bands send their tapes to me, I review them and place that review at the top of the page. This is the only band that sent me something in the mail this month, instead of just giving a tape to someone after a show and hoping for the best, so they get the best spot on the page.

This tape was very good. Jaime Lama's guitar has a nice, meaty timbre to it, Luke Smalley's drums are sometimes muffled at certain frequencies, but overall they are good, and Mark Megrdichian's grooves along with the music and gives each song a central point. The vocal melodies were entertaining. The only problem with this tape is that the vocals sound like someone is yelling into an empty coffee can. I am sure that this fact will be remedied on future recordings.

## Punchin' Munchkins- "Loud, Lousy, Hate Music, Volume 1"

Spontaneous Productions

The band with the best attitude of the month. Lovely song titles, such as "I Hate," "Santa Was a Nazi," "You're a Shit," and "Fist Fight" add up to some great fun. I especially liked "Dog Song" and its endearing message, and any band that is literate enough to quote Theodore Roethke is entertaining. Rich Allstar Doughnuts' guitar is a standard punk buzzsaw during the verses and choruses, but in-between the vocal sections he adds his own touch to the songs. Cravin MOorhead's drum pound and crack their way throughout this tape, God Umungry's bass sounds like the sound of one's foot being crushed by a submarine (which is a good thing, the sound of the bass that is), and Cao Tri's vocal delivery meshes well with the humorous lyrical content.

## POORHOUSE

The best parts of this tape are the sections in which Poorhouse are trying to add some new ideas to typical one-and-two- and three-and-four-and-at-two-hundred-beats-per-minute-punk. The bass and guitars try (successfully) to add several non-standard musical phrases and techniques to the several songs on this tape. The drums are pretty good, and the vocalist is singing instead of screeching or warbling, which is a definite bonus.

## THE DISTRAUGHT "Life Full Of Pain"

Devin Records

Maybe I am just nitpicking, but grammatical errors such as "past away," "your pissed off," and "Smoke are crops away" can diminish the effectiveness of some good lyrics, which The Distraught have in abundance. The themes and ideas expressed in the lyrics on this tape show strong potential, as does the music.

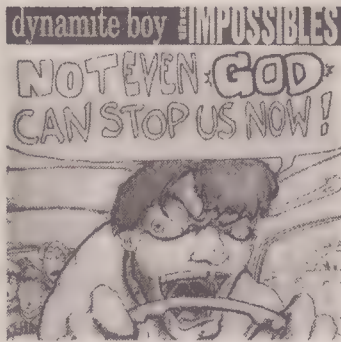
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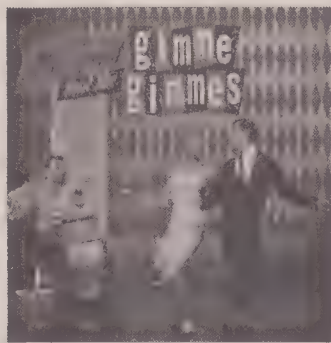
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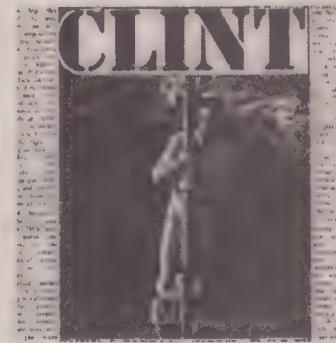
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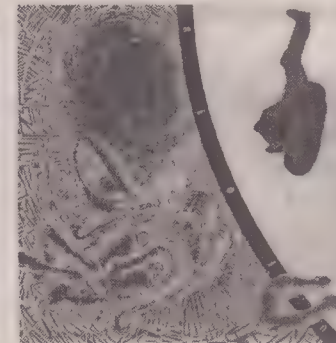
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AFI / HECKEL  
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THE MONO MEN  
MAN'S RUIN RECORDS



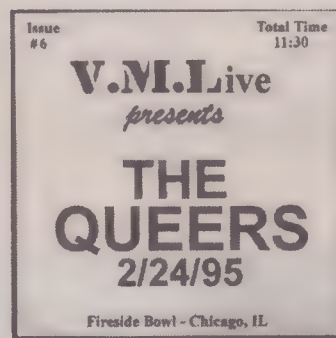
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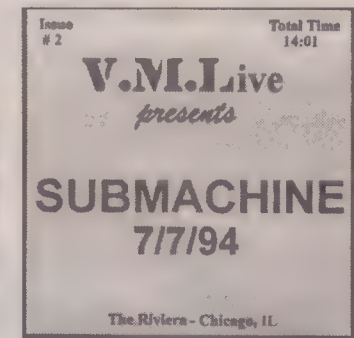
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the VINDICTIVES  
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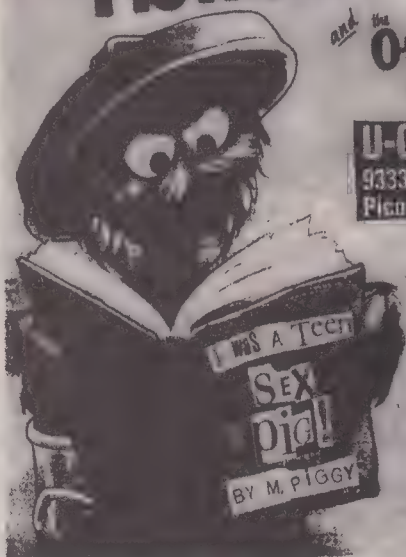
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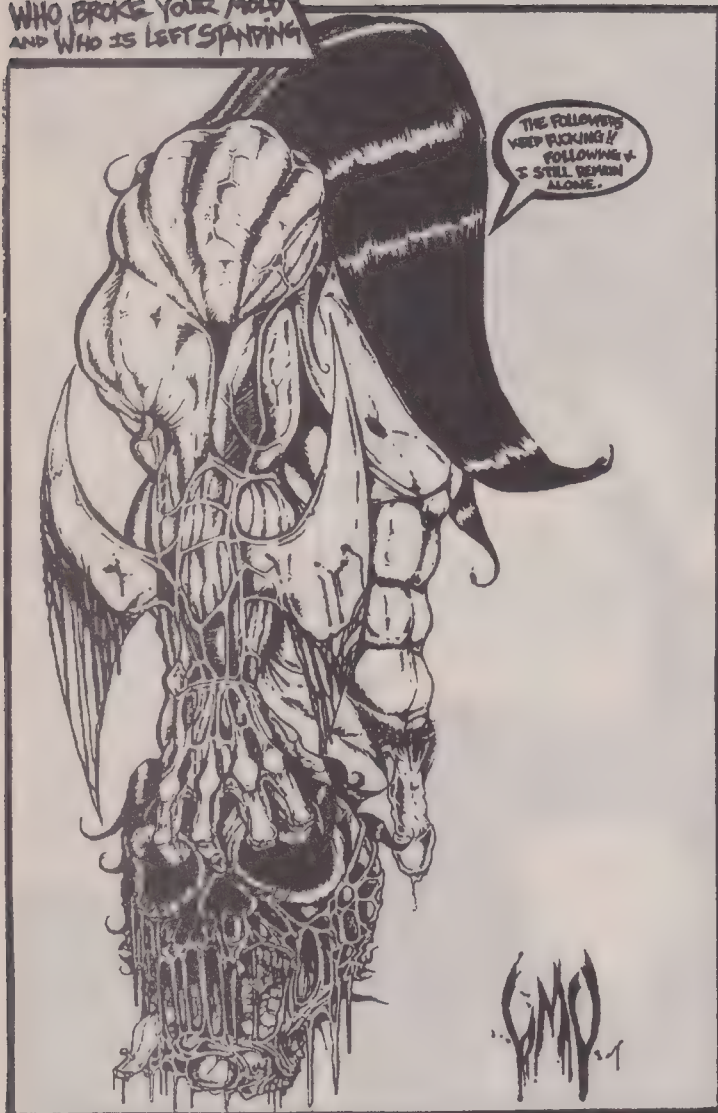
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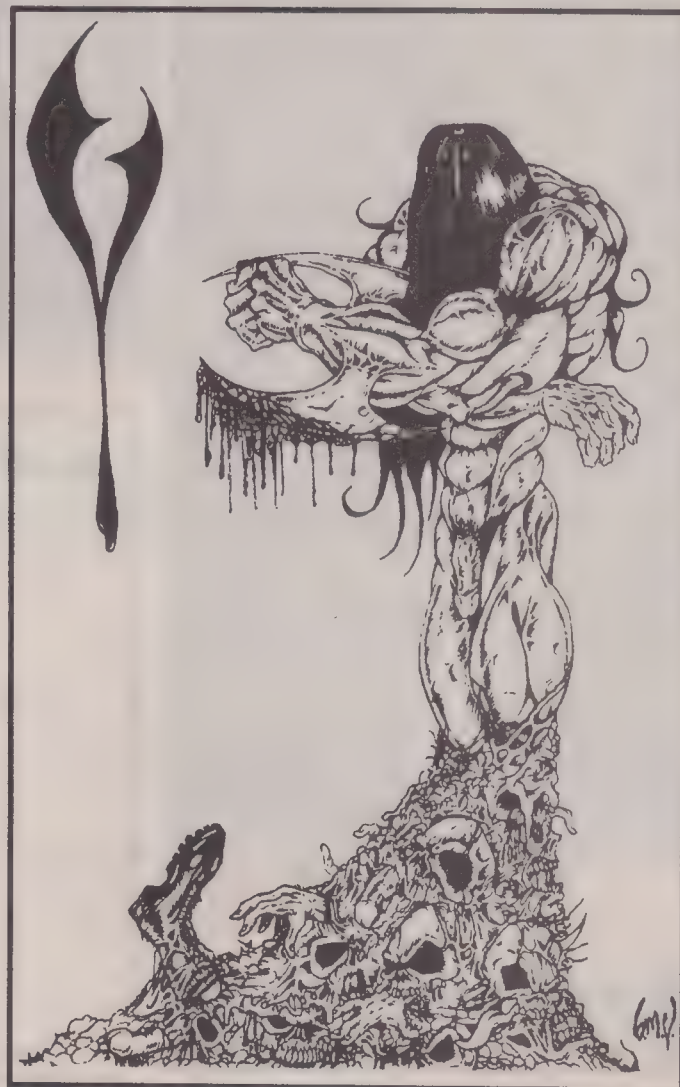


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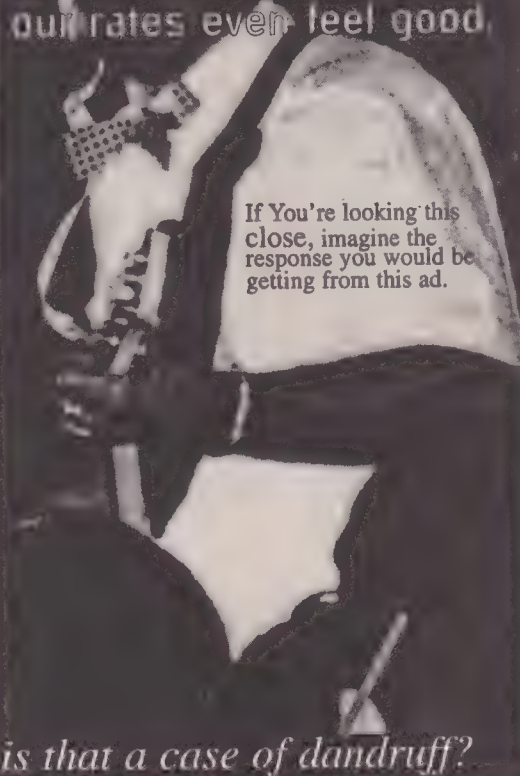
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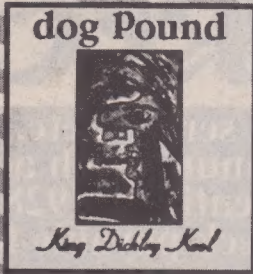
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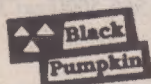
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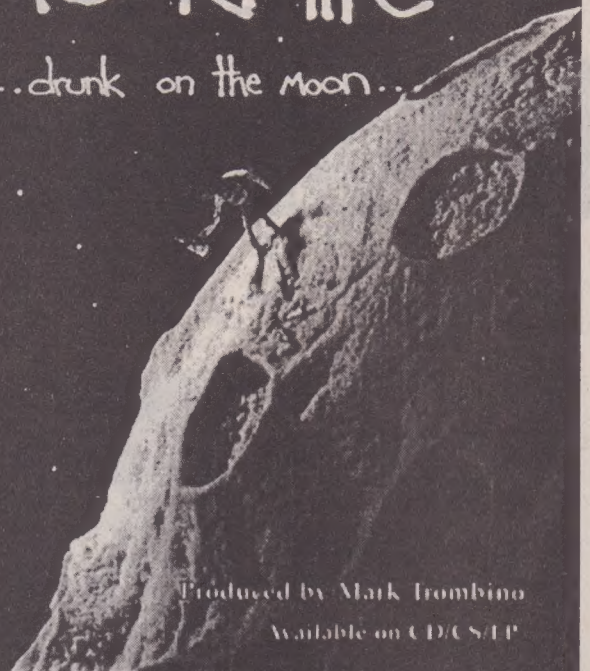
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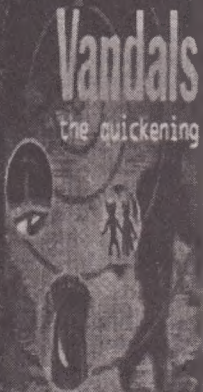
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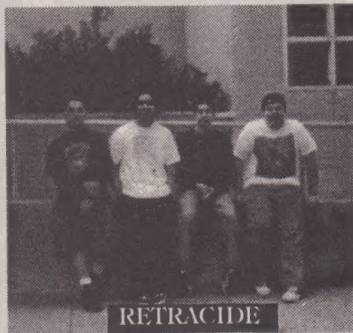
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**MY SUPERHERO**-Ska-Rock, superfied O.C. Skateboard music w/no horns and an accordian. 714 772-4872

**RELISH**-Black Sabbath meets Guided By Voices on estrogen. Booking info and email address: 714 562-6765

**REPLICA**-Cd avail:Aaron's, Melrose Music, Noise Noise Noise, Zed's Records, Vinyl Solutions, Fingerprints & Rockaway Records. More info contact Replica @earthlink.net



213 666-4463

**RETRACIDE**-All songs original a slice of punk, rock, alternative 3 song demo avail. For booking ask for J.P. 909 356-9304

**SIXTY-NINE CENTS**-Fast Aggressive Punk Rock. We love beer. For booking- contact Wes 909 927-0233

**STEDFAST**- All The Shit You Want To Hear 310 945-7063

**STYMIE**-Pop Punk motherfucker! Demo avail. 7 inch E.P. out in Aug.contact Sergio 714 961-6849

**SUBJUGATOR**-Intense beer drinking, bottle throwing Hardcore thrash. Eat, fuck, kill. 714 894-7234

**SUPERNOVICE**- Punk tinged pop heavy as a barbell, smooth like butter. 714 638-7106 July 19 at H.B. public library w/ Shoegazer ----all ages \$5

## L A B E L S

**FEARLESS RECORDS**-new releases: **White Kaps**, **Glue Gun**, **Drunk in Public**, **Blount**, **Chuck**, **The Grabbers**, 13772 Goldenwest #545 Westminster, CA 92682

**JAMIE RECORDS**-7" avail: **Punkture**, **Squad 51** & **Get Backs**. Free Catalog-P.O. Box 18624 Anaheim, CA 92817

**PISS ME OFF RECORDS**-109 W. Channel Rd. Santa Monica, Ca 90402 310 230-4401 **Billyclub**, **Downgirl** Distro: T.O.N., Cargo, Revolver, Goldenrod, Crystal Clear

**ON THE RAG RECORDS**-PO Box 51 Norco, CA. 91760-0251 909 342-2121 **He's Dead Jim** "Pump No.12" 7 Inch and "Suck Punks" girl fronted Cd Comp Available

**SUBURBAN HOME RECORDS**-label specializing in pop punk. Check out The Fairlanes & Overlap-7" avail \$3 postpaid 1750 30th st. #365 Boulder, Colorado 80301

## C L U B S

**CLUB 5TH SUN**-(At Los Vacitos)223 W. Chapman Ave. Orange 714 771-0170, 21 & over.

**FABI'S**-117 W. 2nd Street In The Arts Colony of Pomona 909 622-0230 Booking: 714 526-5591

**GALAXY**- Sunday Aug 11---All Ages Skratz Magazine Party: **The Adz**, **U.S. Bombs**, and others TBA call Galaxy Theatre for info

**LINDA'S DOLL HUT**-21&over Live music 7 nights a week (714) 533-1286

**MAYA'S PLACE**-every Weds. ska & funk. Drink specials. 28471 Margarite Pkwy. Mission Viejo 714 347-9211

**THE SHACK**-1160 N. Kraemer Anaheim 630-0121 every tues. night is punk-ska night (18+) **July 16**-Dynamo Hum, Six Ate Nine, Ritalin, Outside, & Page **July 23**-Longfellow, Lone Raspberry, Stedfast, DYF & Hydrosnappers **July 30**-Drain Bramaged, Co-Dependents, Tolerance, The Aborted +maximum punk from The Fairlanes (Boulder, Colorado)

## C L O T H I N G

**MONKEYS TO GO**- new store in Pomona, other location is in uptown Whittier 310 464-2416

**PUNK IT UP CLOTHING**- 714 960-6319 112 9th st. #2

H.B., CA. 92648

**PYRO**- baby-tees, docs, creepers 211 N. Harbor Blvd. Fullerton, 92632 714 879-9846 fx 879-9847

**STATESIDE GARMENT TRADERS**- Used clothing 1759 Newport, Costa Mesa 714 645-4335 new store: 2930 Bristol, Costa Mesa 714 549-1854

**THRIVE**-(surf skate snow shop) downtown Fullerton 714 879 8393

## C D SERVICES

**BOSS DISKS**- cd replication call Jerome 800 566-5000 ext.339

## TATTOO/BODY PIERCING

**PRIMITIVE BASIC TATTOOING AND BODY PIERCING**- 2369 Lincoln, Anaheim 761-8488 112N.Bradford Placentia 579-7765

## PHOTOGRAPHY SERVICES

**RARE FORM PHOTOGRAPHY**-714 777-9374

## M U S I C S T O R E S

**CHEAP GUY MUSIC**- want some punk or ska for cheap? 909 688-3050

**GO BOY RECORDS**- Cool shop at Redondo Bch. 310 316-1957 mention this listing

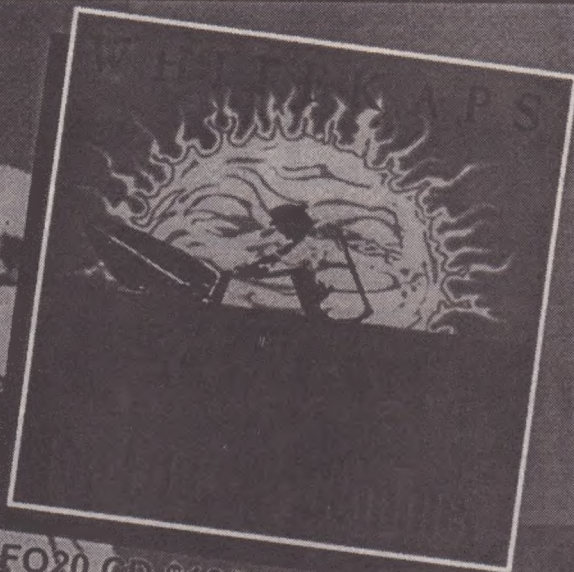
**GREENE RECORDS**- in the city of Orange 714 639-3111

**NOISE NOISE NOISE**- 1505 A. Mesa Verde Dr., East Costa Mesa 714 55-NOISE:new + used alt. punk

**ON THE EDGE RECORDS**- Los Alamitos 310 430-6975



# WHITEKAPS NEW FULL LENGTH COMING SOON!



F020 CD \$10/LP \$7/CASS \$7

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RECORDS**

WRITE FOR A FREE CATALOG: 13772 GOLDENWEST AVE. #545, WESTMINSTER CA. 92683  
(<http://www.webtrax.com/fearless>)

DISTRIBUTED BY: CAROLINE, ROTZ, CARGO CANADA, REVOLVER, SMASH, SOUND OF CALIF., GET HIP, CHOKE, HELTER SKELTER



**WINGNUT  
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Catch them on tour starting September 1st



"F96" "...the energy these guys emit is phenomenal..." *Fix Magazine*  
"There's enough discordance and volume to keep it from going pop. Some promising rocking stuff."  
*Flipside*

**T.O.N.**

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# SHOWCASE THEATRE

683 S. MAIN ST. CORONA 909-276-7770

MON. JULY 15

## Vital Remains

SADISTIC INTENT PLUS SPECIAL GUESTS

TUES. JULY 16

## BLANKS 77

THE STITCHES \* DEAD MAN'S CHOIR  
LISA FER \* THE RADICALS \* HAULIN ASS

FRI. JULY 19



### REEL BIG FISH

the *mudsharks*

X-MEMBERS  
POCKET LENT  
EX-PRESIDENTS

SAT. JULY 20



ONLY  
\$6

## Sense Field

TEXAS IS THE REASON  
NO KNIFE \* MULCH \* LIDSVILLE

SUN. JULY 21



## EYE HATE GOD

*mindrot* OUT OF LINE  
16

WED. JULY 24

FREE SHOW

## GOLDFINGER SKELETONES

LISTEN TO X103.9  
FOR DETAILS

FRI. JULY 26

## ADZ (FORMERLY THE ADOLESCENTS)

ELECTRIC FRANKENSTEIN  
LOS INFERNOS

SAT. JULY 27



## HELTIR

FEATURING  
ROZZ WILLIAMS  
PLUS SPECIAL GUESTS

SUN. JULY 28

ONLY  
\$4

## FRIED WOOD

*THE COLOR RED*

STILLWATER BLACK  
CLOCKWORK

WED. JULY 31

LACUBRIOUS PRODUCTIONS PRESENTS  
UNSTEADY \* MY SUPERHERO  
ACTION LEAGUE \* SKIPTOOTH  
G-SPOT \* GROVER'S HEADACHE

FRI. AUG. 2

## TEN FOOT POLE

LIFETIME \* WESTON

SAT. AUG. 3



## GAME FACE

V-CARD  
PEACEFUL MEADOWS

FRI. AUG. 9

SAT. AUG. 10

SUN. AUG. 11

## NEEDLES & PINS 2

THE ELECTRIC BUGALOO

FEATURING  
F.Y.P, THE DWARVES, FINAL CONFLICT & MORE

AUG. 15 & 16

## KATAKLYSM

DECREPIT \* MONSTROSITY

COMING  
SOON

AUG. 17 LET'S GO BOWLING

AUG. 25 STRUNG OUT

AUG. 27 AVAIL  
INTEGRITY

ALL SHOWS ALL AGES  
SHOWS START AT 8:00 P.M.



OR AT THE SHOWCASE  
THEATRE BOXOFFICE